

BID FAREWELL TO THE CORSETLESS FIGURE

**With It Departs "The Ingenue Droop,"
But, Happily, Curves and Narrow
Waist Lines Are Still in
Disgrace.**

THE corsetless aspect produced by last year's corset is to go! It has been decreed unsatisfactory by corsetiers, who evidently do not agree with Herrick, that

"A sweet disorder in the dress . . .
Do more bewitch me than when Art
Is more precise in every part,"

for they feel that the properly and attractively gowned woman must bear her raiment with restraint, and the silhouette must be marked and definite.

The extremely young and slight figure may eschew the corset, but the more mature figure should be precisely groomed, they announce, after a year of the corsetless corset.

Well Gowned Woman Must Look Trim.

"Of course, the departure of the uncorseted effect does not mean a return to the narrow waistline and the frightful armorial corsets of the past, for that is even more absurd," admonished Mme. Irene. "It simply means that we have found that for the average figure to accord with the canons of good taste, some confinement, some support, is absolutely indispensable. Also important is the sensible desire of women to preserve their natural beauty of form for future years.

"Corsets this year are, for the most part, not hard or unyielding. Materials are, for the woman not heavily built, light and soft. The straight



There Will Be No "Sweet Disorder in the Dress" of the Fashionable Woman This Winter—Precise of Line Is Her New Silhouette.

destined to give us future races of round-shouldered, narrow-chested progeny, has gone completely out of style with the passing of the boneless elastic bands.

"The graceful Poiret-like figure draped against a Futurist background was too unreal, too lifeless, to appeal long to exuberant American youth. Such Japanese print attitudes with their prayerful, flowery women silhouetted are not consistent with the modern, active and nervously forceful woman. This year one may stand erect.

"But the main fault of the corsetless corset was the universality of its adoption," said Mme. Irene. "I mean in America," she added. "Americans are too unthinking, they adopt a style without pausing to consider its suitability to their individual style. They do not seem to care in the least about color, or line, or age, when a new mode of dress comes to the fore. It is only after long experiments that they realize the inharmonious character of their attire, and discard the undesirable.

"They should know their personal failings and peculiarities, and always plan their costumes with an eye on these central facts. But, for instance, last year there were any number of large women—really stout women—who wished to wear the practically unbonded tricot stays. Such corsets were for them—to put it mildly—extremely unbecoming. And those who wore corsets too low for them this year show the results of their folly, for they have grown stouter, and unevenly so. Now they complain that beneath

the shoulder blades, and in front between the highest ribs, they are much stouter than they used to be. Such fat formations are caused by this one evil only—too little support. People may say it is not natural for us to wear stays, but in a line which is far removed from 'Nature' we must aid our native resources."

Just as each woman ought to consider the limitations of her form, before endeavoring to mould it to the prevailing fashion, just so should she this year consider the costume which falls over her corsets, before she dons them. She must have several pairs, for one is not sufficient to include the diverse needs of opposing modes of dress, such as the tailored costume, the afternoon dress, the evening décolleté raiment and the athletic attire.

That material which became so popular last year—tricot—will be used even more widely now, Mme. Irene declared. It is to be found not only in the heavy weaves, but in the softest and finest cotton, and even silk. It is delightfully pliable, and cooler than the more closely woven materials commonly used for corsets.

The tricot, of course, is used only for a certain type of corset, and not where a straight unbroken line is desired, as for a tailor-made. A heavier, and a bit more rigid material, has been found more consistent with the tailor-made garb. A certain severity is becoming and proper to a costume which is essentially clear and defined in outline, and the silhouette should not be marred by wrinkles and curves as it was last season. The

Corsetiers Say the Natural Outline Must Be Discarded for One More Restrained and Suited to Mature Women.

effect was often suggestive of untidiness in a costume which, above all, should be trim.

"Stays must be worn with shirtwaist and skirt," is Mme. Irene's dictum. "For the autumn costume tailleur, with the new long coat and the straight skirts, a long corset of medium height, producing a semi-shapely effect and slightly confining the figure, is necessary.

"For the average figure the corset will be just a trifle higher than it has been, thus giving the slightest of curves to the line. Many reach as great a height as four to four and a half inches above the waist, but here again the individual figure must be considered, for on no account must the stays be too high. The bones used in the tailleur corsets will be a trifle heavier than for other costumes, for the straight silhouette must be kept intact. That is the keynote of the matter.

"One must consider the silhouette for which the outer costume calls, and conform to this ruling. Last year everything was successfully indeterminate in outline, except the tailleur, whose characterization was not at all successful. This year the tailleur demands straight and erect lines of the costume, and the figure must conform. The redingote, for instance, would look preposterous with the form as unconfined as it was last year."

But withal there is no indication of a return to the extreme curved silhouette of previous years. There is a leaning toward a slightly more



AN EVENING GOWN, WITH THE NEW FRINGE TRIMMINGS, OF SILVER CLOTH ARE THE UNDERSKIRT AND TRAIN, AND SUPERIMPOSED ARE TWO BLUE TULLE EMBROIDERED FLOUNCES FRINGED WITH BLUE JET.

line has been preserved as much as is compatible with a slight increase in height found in all but the dress and the athletic stays.

Evidence of archaeologists shows that women have used some support for their bodies from time immemorial. The gloriously natural and graceful Greek, whose tread simulated that of the goddesses, wore tight linen bands to produce her small waist. In imperial Rome corsets reached from the shoulders to the hips, and excessively stiff were these straitjackets, and they remained comparatively so down to modern times, when the hips were forced out in curves under the tiniest of waist lines, and physicians prayed and used all manner of arguments to change inexorable custom. Suddenly custom changed, and brought the straight line effect of two seasons ago, and finally the uncorseted line, which has been so variously criticised.

Manufactured Backbone Should Assist Young Girls.

"There is the harm, first of all, that the lack of sufficient stays can do to the young girl. There is no doubt that many of them are dependent upon corsets for the maintaining of their erect posture," declares Mme. Irene. "They sit and stand in stooped attitudes which are impossible when a bit of manufactured backbone assists the process.

"There are, doubtless, countless women who can survive in the race for beauty without stays, but they must have some sort of athletic training to strengthen their backs. The girl who takes little exercise, of the languid, lily-like type, is not sufficiently muscular to abandon the corset's support.

"It is the stoop-shouldered girl that gave growth to the 'Ingenue Droop,' so very popular last year. This queer, helpless, one-sided posture,



EXTREMELY SMART IS THIS SILVER BLACK VELVET TOQUE WITH WHITE WINGS.

BLACK VELVET, WITH PALE LEMON COLOR PAHLIAS AND BLACK MOUNTS.

WHITE TAFFETA, WITH CROWN OF TUTE DE NEGRE VELVET AND BRONZE COLOR ROSES.

TWO PERFECT SUMMER COSTUMES ARE THE CREAM LINEN SUIT, WITH BRAIDED COLLAR AND CUTS, AT THE TOP OF THE PAGE, AND THE SLEEVELESS BLUE GOLFINE COAT WORN WITH THE WHITE PLEATED T-SHIRT SKIRT.

decorous conventionalizing of the human curves than was found last year.

Afternoon gowns will require, as a rule, a long corset, producing a moderately confined figure. It will be light in weight, and made of silk brocaded batiste, or soft cotton batiste. The boning will be lighter, but in proportion to the material used and the demands of the figure for which it is designed. For the slender form one or two bones on each side will suffice, and generally four are all that will be necessary. These corsets are a trifle lower than those for the tailleur, less rigidity being necessary where the costume is loose.

New ways are continually being devised to make corsets comfortable and effective. One pair of corsets, of pink batiste, was made in four horizontal and bias sections, thus giving a firm support through the medium of only two side bones. The sections were prettily banded, too, with pink satin ribbon.

The evening corset will still cling to the uncorseted effect produced last season. There are a number of reasons for this. "One being that they are wonderfully comfortable for dancing," explained Mme. Irene. "Webbing are used on the stage to an enormous extent, because of the suppleness which they allow to the wearer. As dancing is a very important factor at evening functions, the light and unrestricting stays are to be preferred.

"Another reason for the soft evening corset is the looseness and indefiniteness of the gowns for which they are the foundation. The Moyen Age and the delicately and indefinitely ruffled dress require a certain measure of ease and naturalness."